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ABSTRACT

The purpose of this study was to explore the effect of exposure to and study of good literature on a child's ability to create written stories. Eighteen classes of fourth and sixth graders were divided into two experimental groups and one control group. One experimental group listened to selected books read aloud and participated in teacher led discussions; the second experimental group listened to the same set of books but did not discuss them; and the control group had no planned literature program. Two writing samples were collected from each pupil prior to and following the 20-week treatment period, and each paper was rated by three judges using the "Glazer Narrative Composition Scale." This study supports the hypothesis that literature study is one means of helping pupils improve in their ability to create narrative compositions. It also lends credence to the theory that work in one area of language either directly aids growth in other areas of language or enhances a general language facility. (RB)

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FINAL REPORT

PROJECT NO. 2-A-070

THE EFFECT OF LITERATURE STUDY ON THE ABILITY OF FOURTH AND SIXTH GRADE PUPILS TO CREATE WRITTEN STORIES

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The Effect of Literature Study on the Ability of Fourth and Sixth Grade Pupils to Create Written Stories

Background for the Study

Problem

The main purpose of this study was to explore the possibility that a relationship exists between a child's exposure to and study of good literature and his ability to create written stories. The study compared the gain in writing scores on narrative compositions of three groups of fourth and sixth grade pupils: those with no planned literature program; those with a planned selection of "good" books read aloud to them; and those with a planned selection of "good" books read aloud to them plus directed literature lessons based on these books. A directed lesson in literature consisted of discussion periods in which the teacher, through questioning, guided pupils' attention to an author's style of writing, his development of the characters, the plot structure he employed, and the general emotional quality of the story.

A second purpose was to determine if any relationship exists between a child's achievement in reading and his writing scores under each of the above conditions.

A third purpose was to determine if, in terms of writing achievement, sixth graders benefit more than fourth graders from listening to good literature, and from directed literature lessons.

The fourth and final purpose was to determine if fourth and sixth grade pupils who wrote well as measured by initial writing scores made greater gains in writing than their classmates who wrote poorly as measured by initial writing scores.

Review of the Literature

The development of a student's ability to express his ideas in clear and fluent writing is one of the goals of our educational system. A variety of teaching procedures has been employed to this end, and a variety of definitions of creative writing has emerged. In this study, creative writing is viewed as all writing which the child composes himself, neither copying directly from another source nor recording what has been memorized from another source. The teaching procedure employed is that of reading literature to children and discussing it with them.

Narrative composition was chosen as the type of creative writing to be developed because in order to tell a story, the pupil must have an intellectual grasp of the sequence, logic, and interrelationship

of events. He is learning to deal with experiences. Writers such as Clegg[1] and Holbrook[2] have stated that creative writing develops perception and the capacity to organize experience. Writing about an experience makes that experience more meaningful to the writer, as well as enabling him to share it with others. When Dixon[3] wrote of the Dartmouth Conference, he stated that participants were seeing the sharing of experience through language as one way for an individual to make that experience more real to himself, and that through a symbolizing of life, that individual could bring order to his inner self.

Literature serves a function somewhat similar to creative writing in that it aids the individual in his attempt to bring order to his life. In writing he records what has happened or might happen, and in the recording becomes more of a "spectator" than a "participant." In literature he reads and shares with the author this role of spectator. The value of the spectator role is that it allows the individual to be more objective.

An encounter with literature has other values as well. Miller explains what he sees to be the difference between life experiences and literary experiences as follows:

> Like the experiences of life itself, the literary experience expands our awareness of our plight and our possibilities as human beings. But it is often the case that the unstructured experience of life puzzles or baffles while the structured experience of literature clarifies and illuminates.[4]

It would seem that because literature and creative writing involve complimentary ways of dealing with experience and with the organization of both inner and outer worlds, the study of one may well affect an individual's ability to participate in the other. Certainly both require structure and words to explain the structure. Experience with literature shows the reader how another person has ordered his world, how he has felt, and may introduce him to new words for expressing his own view.

Applegate[5] advocates wide reading to children, and the study of the work of an author they admire to determine how he achieves the effect he wants. Clegg also suggests the reading of literature for the improvement of vocabulary by providing a background of words from which the child can select as he writes. He reports infant schools in which pupils practice retelling stories they have heard, and stresses that stories be chosen not only for interest and level, but also for the "quality of the language and the clarity of the plot."[6] Carlson favors reading to children to develop their vocabularies by increasing their sensitivity to words, and by leading them to abandon the use of cliches in their own writing.[7]

That the reading of literature has a positive effect on the writing ability of children has not been questioned, but neither has it been tested. It is yet to be shown if exposure to and study of literature of high quality does in fact broaden the written vocabulary of children, make them better able to create stories, help them organize their own thoughts and experiences, lead them to a more sensitive reaction to the world around them or aid in their personal growth.

The only research which tends to support the theory that reading to pupils may aid in the development of language performance is that of Cohen.[8] In her study, second grade pupils in Harlem who had had stories read aloud to them on a regular basis showed a significantly greater gain in reading comprehension and in reading vocabulary than pupils who had not been involved in listening to literature.

This study was similar to that of Cohen, but involved upper elementary pupils and tested the supposition that reading to children would improve their writing performance. It further explored the question by comparing the writing of pupils who had simply listened to a story with the writing of pupils who had not only listened to but also discussed the story.

Objectives

The objective of the study was to test the following hypotheses:

1. Fourth and sixth grade pupils participating in non-directed listening to literature will make significantly greater gains in writing scores than fourth and sixth grade pupils with no planned literature program.

2. Fourth and sixth grade pupils participating in directed literature lessons will make significantly greater gains in writing scores than fourth and sixth grade pupils with no planned literature program.

3. Fourth and sixth grade pupils participating in directed literature lessons will make significantly greater gains in writing scores than fourth and sixth grade pupils participating in non-directed listening to literature.

4. There will be a positive and significant correlation between the initial writing scores and the reading achievement scores for all fourth and sixth grade pupils in this study.

5. There will be a positive and significant correlation between the amount of gain in writing scores and the reading achievement scores for all fourth and sixth grade pupils in this study.

6. Sixth grade pupils with no planned literature program will make significantly greater gains in writing scores than fourth grade pupils with no planned literature program.

7. Sixth grade pupils participating in non-directed listening to literature will make significantly greater gains in writing scores than fourth grade pupils participating in non-directed listening to literature.

8. Sixth grade pupils participating in directed literature lessons will make significantly greater gains in writing scores than fourth grade pupils participating in directed literature lessons.

9. There will be a positive and significant correlation between the initial writing scores and the amount of gain in writing scores for all fourth and sixth grade pupils with no planned literature program.

10. There will be a positive and significant correlation between the initial writing scores and the amount of gain in writing scores for all fourth and sixth grade pupils participating in non-directed listening to literature.

11. There will be a positive and significant correlation between the initial writing scores and the amount of gain in writing scores for all fourth and sixth grade pupils participating in directed literature lessons.

Scope and Limitations

This study involved pupils in grades four and six, all from the same geographic area and all from the same school system. There is no evidence that these pupils, or their teachers, are indeed representative of any larger group. Also, teachers who participated were volunteers, thus they may well have been more interested in literature and in writing than the "average" teacher. However, teachers were randomly assigned to control and experimental groups, so within the study itself this was not a limitation. However, it does limit any generalization of the findings.

Working in the actual school setting has the positive attribute of being more closely tied to reality then much laboratory research, but makes the control of variables far more difficult. Many variables known to contribute to the quality of creative writing were monitored, but were neither controlled nor utilized in the statistical analysis of the data. Examples of such variables are the frequency[9] and type[10] of creative writing experiences of children; the general classroom atmosphere[11,12,13,14]; and the way in which creative writing was evaluated within the classroom setting[15,16].

It was necessary to use intact groups--it is not feasible for school systems to randomly reassign students based on the needs of the researcher. Also, these schools gave one battery of tests to all fourth and sixth graders for the system, and a second battery for the State. To administer another test in order to collect reading scores was felt to be an "overtesting" of pupils, and the schools preferred that this not be done. They did, however, provide the reading scores for all pupils. Thus all reading scores were current, and all were derived from the same test. There was no control by the researcher over testing methodology or scoring procedures.

One further limitation was the use of suggested titles as stimuli for the creative writing. This may not have produced the "best" writing from all pupils, as different pupils respond to different stimuli[17,18,19,20,21,22,23] and often respond better to a variety of stimuli than to one type only[24]. The use of titles was employed both for uniformity and for feasibility of implementation.

PROCEDURE

Selection of the Population

A suburban public school system in Rhode Island agreed to participate in the study, with the provision that all participation by individual teachers be voluntary. A description of the project was sent to all fourth and sixth grade teachers in the system. Twenty-eight teachers attended an informational meeting. Of these, twenty-five volunteered to participate. Nine fourth grade teachers and nine sixth grade teachers were randomly selected from this group. Each of the teachers was then randomly assigned to one of two experimental groups or to the control group. Each group thus consisted of three fourth and three sixth grade teachers. A total of eighteen teachers and 383 pupils participated in the study.

Description of Treatment Groups

Group A served as the control group, with no planned literature program. Group B served as an experimental group, employing non-directed listening to literature. Teachers were given books judged to be of high literary quality and appropriate for the grade level. Fourth grade teachers read twenty books aloud to their classes; sixth grade teachers read twelve books to their classes. A list of these books is included in Appendix A. After reading the book, the teacher left it in the classroom so that pupils might reread it if desired. Group C served as a second experimental group, employing directed literature lessons. Teachers were given the same books as those in Group B, but were given lesson plans for each book as well. The plans stated the literary element being emphasized, and suggested questions the teacher might ask as part of a directed discussion following the reading of the book. The lesson plans for both fourth and sixth grades are in Appendix B.

All teachers attended an initial workshop in which the purpose and procedure of the study were explained, and a final workshop in which the rating of the papers was demonstrated, and both literature and creative writing discussed. In addition, Group C met for three interim workshops. Lesson plans were distributed, books discussed, and discussion techniques described.

Collection of Writing Samples

At the beginning of the study, all eighteen teachers had pupils in their classes write two narrative compositions as an initial writing sample. The writing was done in class on two different days with no time limitations imposed. A list of suggested titles was provided, with pupils having the option of writing on a suggested topic or on a topic of their own choosing. Half of the classes were given list A and the other half list B. The lists of titles were reversed for the collection of the final writing samples, collected at the end of the

twenty week treatment period. Following are both lists of suggested titles:

A
The Case of the Angry Hair
How the Half and Half Animal Was Caught
The Runaway Television
When Mother Needed Help
The Weather Gets Even

B
The Case of the Lonesome Tooth
How the Mechanical Man Won the Game
The Wandering Washer
A Surprise for Dad
Air Goes on Strike

The final writing samples were collected by the same procedure as the initial samples. Pupils who were absent when writing was done for either sample were asked to write when they returned to school.

Scoring of Writing Samples

Each story was typed with any errors in spelling, punctuation, or capitalization corrected. Word order and word choice were not changed. Each story was identified by a code for the pupils name, grade, and treatment group, and for the time the story was written.

Each composition was rated by three judges using the Glazer Narrative Composition Scale. This scale measures the literary merit of compositions, and as part of a doctoral dissertation[25] was found to have a correlation coefficient of .83, thus having high inter-judge reliability. All three judges had a B.S. degree in Education and at least two years of teaching experience at intermediate grade levels. A systematic selection of fifty compositions was made, and the correlation between scores computed as a measure of inter-judge reliability for this study.

A pupil's initial writing score was the total number of points given by all three judges on both compositions. His final writing score was the total points awarded on both final samples. The Glazer Narrative Composition Scale has a range of from 18 to 54 points; thus the lowest possible total score would be 108 and the highest 334. The difference between initial and final writing scores was then computed for each pupil.

Reading Achievement

Reading scores for all pupils were provided by the school system. The California Achievement Test, 1970 edition short form was given in November for Fourth grade and February for sixth grade. The data was available only in scores already converted to grade level equivalents.

Statistical Analysis

Analysis of variance was used for determining the significance of gains in writing scores for treatment groups and for grade levels. Factor analysis and product-moment correlation were used to determine the effect of grade level and sex on reading scores, writing scores, and gain in writing. The Pearson product-moment correlation coefficient was computed for initial writing score and reading achievement, initial writing score and reading comprehension, for gain in writing score and reading achievement, gain in writing score and reading comprehension, and for initial writing score and gain in writing score. The product moment correlation coefficient was computed for scores on a sample of compositions as a measure of inter-judge reliability.

Time Schedule

Originally the treatment period was to have been sixteen weeks. However, the participating teachers were unable to complete the lessons and reading within that time, in part because of special Christmas activities, and in part because of a high rate of absenteeism during one two week period. Therefore the treatment period lasted twenty weeks. The following schedule was followed:

Pre-planning: Select teachers
Secure trade books
Write lesson plans

Week 1: Meet with all teachers in seminar

Week 2: Collect initial writing samples

Week 3: Groups B and C begin treatment

Week 6: Meet with Group C teachers in seminar

Week 11: Meet with Group C teachers in seminar

Week 18: Meet with Group C teachers in seminar

Week 22: Groups B and C complete treatment

Week 23: Collect final writing samples

Post-experimental period:
Writing samples typed
Writing samples judged
Computer analysis of data
Interpretation of results

RESULTS

Basic Findings

The four basic purposes of this study were to determine 1) if a relationship exists between a child's exposure to and study of good literature and his ability to create written stories; 2) if any relationship exists between the child's achievement in reading and his gain in writing scores; 3)if, in terms of gain in writing achievement, sixth graders benefit more than fourth graders from listening to good literature, and from directed literature lessons; and 4) if fourth and sixth grade pupils who write well as measured by initial writing scores make greater gains in writing than their classmates who wrote poorly as measured by initial writing scores.

These major purposes were explored through the testing of eleven hypotheses. The statistical results are stated following each hypothesis or set of hypotheses. Appendix C contains the raw data for each variable for each student.

Hypothesis 1

Fourth and sixth grade pupils participating in non-directed listening to literature will make significantly greater gains in writing scores than fourth and sixth grade pupils with no planned literature program.

Hypothesis 2

Fourth and sixth grade pupils participating in directed literature lessons will make significantly greater gains in writing scores than fourth and sixth grade pupils with no planned literature program.

Hypothesis 3

Fourth and sixth grade pupils participating in directed literature lessons will make significantly greater gains in writing scores than fourth and sixth grade pupils participating in non-directed listening to literature.

The significance of the differences between the mean scores for writing gain for each group was tested by analysis of variance. As shown in Table 1, the F ratio was not statistically significant. Thus these three hypotheses were not supported by the data when fourth and sixth graders were grouped together.

TABLE 1

ANALYSIS OF VARIANCE - GAIN IN WRITING SCORE FOR THREE TREATMENT GROUPS

Source of Variation	Sum of Squares	Degrees of Freedom	Mean Square	F
Between Groups	1771.13	2	885.56	
Within Groups	125834.69	380	331.14	2.67
Total	127605.82	382	334.04	

The significance of the differences between the mean scores for writing gain was then computed for each group by grade level. Tables 2,3, and 4 show the results for fourth grade. Tables 5,6, and 7 show the results for sixth grade. In fourth grade, the group participating in directed literature lessons made significantly greater gains in writing, at the .01 level, than either the group listening to literature or the group with no planned literature program. There was no significant difference between groups listening to literature and those with no planned program. In sixth grade, there were no significant differences among any of the three groups.

TABLE 2

ANALYSIS OF VARIANCE - GAIN IN WRITING SCORE FOR GRADE FOUR LISTENING TO LITERATURE/NO PLANNED PROGRAM

Source of Variation	Sum of Squares	Degrees of Freedom	Mean Square	F
Between Groups	94.063	1	94.063	
Within Groups	19917.531	104	191.515	0.49
Total	20011.594	105	190.587	

TABLE 3

ANALYSIS OF VARIANCE - GAIN IN WRITING SCORE FOR GRADE FOUR
DIRECTED LESSONS / NO PLANNED PROGRAM

Source of Variation	Sum of Squares	Degrees of Freedom	Mean Square	F
Between Groups	4031.793	1	4031.793	
Within Groups	23990.473	108	222.134	18.15**
Total	28022.266	109	257.085	

TABLE 4

ANALYSIS OF VARIANCE - GAIN IN WRITING SCORE FOR GRADE FOUR
DIRECTED LESSONS / LISTENING TO LITERATURE

Source of Variation	Sum of Squares	Degrees of Freedom	Mean Square	F
Between Groups	3120.977	1	3120.977	
Within Groups	26482.621	116	228.298	13.7**
Total	29603.598	117	253.022	

TABLE 5

ANALYSIS OF VARIANCE - GAIN IN WRITING SCORE FOR GRADE SIX
LISTENING TO LITERATURE / NO PLANNED PROGRAM

Source of Variation	Sum of Squares	Degrees of Freedom	Mean Square	F
Between Groups	111.156	1	111.156	
Within Groups	55459.820	146	379.862	0.29
Total	55570.977	147	378.034	

TABLE 6

ANALYSIS OF VARIANCE - GAIN IN WRITING SCORE FOR GRADE SIX
DIRECTED LESSONS / NO PLANNED PROGRAM

Source of Variation	Sum of Squares	Degrees of Freedom	Mean Square	F
Between Groups	148.270	1	148.270	
Within Groups	52161.852	134	389.267	0.38
Total	52310.121	135	387.482	

TABLE 7

ANALYSIS OF VARIANCE - GAIN IN WRITING SCORE FOR GRADE SIX DIRECTED LESSONS / LISTENING TO LITERATURE

Source of Variation	Sum of Squares	Degrees of Freedom	Mean Square	F
Between Groups	4.500	1	4.500	
Within Groups	66156.375	146	453.126	0.01
Total	66160.875	147	450.074	

Hypothesis 4

There will be a positive and significant correlation between the initial writing scores and the reading achievement scores for all fourth and sixth grade pupils in this study.

The correlation between initial writing scores and reading comprehension scores for the total group was .59; the correlation between initial writing scores and total reading achievement scores for the total group was .63. In terms of the critical values of the Pearson product-moment correlation coefficients, both are significant at the .001 level.

Table 8 shows the correlations between initial writing scores and both reading comprehension and total reading achievement scores by treatment group and grade level. This hypothesis was supported by the data.

TABLE 8

CORRELATIONS BETWEEN INITIAL WRITING SCORES AND READING SCORES

Group	Initial Wr. and Read. Comp.	Sign.	Initial Wr and Total Read.	Sign.
Grade 4 Dir. Lessons	.46	.001	.46	.001
Grade 6 Dir. Lessons	.55	.001	.61	.001

TABLE 8 cont.

Group	Initial Wr. and Read. Comp.	Sign.	Initial Wr. and Total Read.	Sign.
Grade 4 Listening	.55	.001	.58	.001
Grade 6 Listening	.65	.001	.67	.001
Grade 4 No Program	.54	.001	.57	.001
Grade 6 No Program	.35	.001	.38	.001

Hypothesis 5

There will be a positive and significant correlation between the amount of gain in writing scores and the reading achievement scores for all fourth and sixth grade pupils in this study.

The correlation between gain in writing scores and reading comprehension scores for the total group was -.02; the correlation between gain in writing scores and total reading achievement scores for the total group was -.02. In terms of the critical values of the Pearson product-moment correlation coefficients, neither are statistically significant.

Table 9 shows the correlations between gain in writing scores and both reading comprehension and total reading achievement scores by treatment group and grade level. This hypothesis was not supported by the data.

TABLE 9

CORRELATION BETWEEN GAIN IN WRITING SCORES AND READING SCORES

Group	Wr. Gain and Read. Comp.	Level of Sign.	Wr. Gain and Total Read.	Level of Sign.
Grade 4 Dir. Lessons	-.05	---	.01	---
Grade 6 Dir. Lessons	.01	---	.07	---
Grade 4 Listening	.03	---	.03	---
Grade 6 Listening	-.20	.05	-.24	.02
Grade 4 No Program	-.10	---	-.09	---
Grade 6 No Program	.18	.10	.16	.10

Hypothesis 6

Sixth grade pupils with no planned literature program will make significantly greater gains in writing scores than fourth grade pupils with no planned literature program.

The significance of the differences between the mean scores for writing gain for each group was tested by analysis of variance. The results are shown in Table 10. The F ratio was not statistically significant. This hypothesis was not supported by the data.

TABLE 10

ANALYSIS OF VARIANCE - GAIN IN WRITING SCORES
GRADE 4/GRADE 6 NO PLANNED PROGRAM

Source of Variation	Sum of Squares	Degrees of Freedom	Mean Square	F
Between Groups	517.602	1	517.602	
Within Groups	29445.324	115	256.046	2.02
Total	29962.926	116	258.301	

Hypothesis 7
Sixth grade pupils participating in non-directed listening to literature will make significantly greater gains in writing scores than fourth grade pupils participating in non-directed listening to literature.

The significance of the differences between the mean scores was tested by analysis of variance. The results are shown in Table 11. The F ratio was not statistically significant. This hypothesis was not supported by the data.

TABLE 11

ANALYSIS OF VARIANCE - GAIN IN WRITING SCORES
GRADE 4/GRADE 6 LISTENING TO LITERATURE

Source of Variation	Sum of Squares	Degrees of Freedom	Mean Square	F
Between Groups	13.422	1	13.422	
Within Groups	45932.027	135	340.327	0.04
Total	45945.499	136	337.834	

Hypothesis 8
Sixth grade pupils participating in directed literature lessons will make significantly greater gains in writing scores than fourth grade pupils participating in directed literature lessons.

The significance of the differences between the mean scores for writing gain for each group was tested by analysis of variance. The results are shown in Table 12. There was a significant difference at the .01 level; however, the fourth grade pupils, not the sixth graders, made the greater gain.

TABLE 12

ANALYSIS OF VARIANCE - GAIN IN WRITING SCORES
GRADE 4/GRADE 6 DIRECTED LESSONS

Source of Variation	Sum of Squares	Degrees of Freedom	Mean Square	F
Between Groups	3219.375	1	3219.375	
Within Groups	46707.000	127	367.771	8.76**
Total	49926.375	128	390.050	

Hypothesis 9
There will be a positive and significant correlation between the initial writing scores and the amount of gain in writing scores for all fourth and sixth grade pupils with no planned literature program.

Hypothesis 10
There will be a positive and significant correlation between the initial writing scores and the amount of gain in writing scores for all fourth and sixth grade pupils participating in non-directed listening to literature.

Hypothesis 11
There will be a positive and significant correlation between the initial writing scores and the amount of gain in writing scores for all fourth and sixth grade pupils participating in directed literature lessons.

For all three treatment groups there was a negative and significant correlation between the initial writing scores and the amount of gain

in writing scores. Table 13 shows the correlation coefficients and their statistical significance.

TABLE 13

CORRELATION BETWEEN INITIAL WRITING SCORE AND GAIN IN WRITING SCORE

Group	N	Correlation	Level of Significance
Grade 4 Dir. Lessons	61	-.26	.05
Grade 6 Dir. Lessons	68	-.37	.01
Grade 4 Listening	57	-.54	.001
Grade 6 Listening	80	-.58	.001
Grade 4 No Program	49	-.59	.001
Grade 6 No Program	68	-.51	.001

Sex Differences in Writing

In this study, sex was not a factor in initial writing scores or in writing gain. In fact, using the product-moment correlation, sex was not correlated with any other variable. In a factor analysis, sex again was not related to any other variable.

Grade Level Differences in Writing

Grade level was correlated with both of the reading scores and both of the writing scores, but was not correlated with gain in writing scores. Table 14 shows the correlations for the total group.

TABLE 14

CORRELATION OF GRADE LEVEL WITH OTHER VARIABLES

Reading Comprehension	.39
Total Reading	.42

TABLE 14 cont.

CORRELATION OF GRADE LEVEL WITH OTHER VARIABLES

Initial Writing Score	.47
Final Writing Score	.42
Gain in Writing	-.05

Description of the Groups

The following tables, Table 15 giving data on group scores on the California Reading Test, and Table 16, giving writing scores for each group, are included for use in analyzing the results of the study. Reading tests were administered to the fourth graders in November and to the sixth graders in February. All groups had a mean reading score at least one year above grade level. The scores are shown in grade level equivalents.

TABLE 15

READING SCORES

Group	Reading Comprehension		Total Reading	
	Mean	Range	Mean	Range
Grade 4 Dir. Lessons	6.1	2.2 - 9.3	5.9	2.0 - 8.4
Grade 6 Dir. Lessons	7.0	3.6 - 10.7	7.0	4.5 - 10.4
Grade 4 Listening	5.3	2.5 - 9.3	5.2	2.0 - 8.4
Grade 6 Listening	7.3	2.9 - 13.5	7.2	3.2 - 12.9
Grade 4 No Program	5.3	1.6 - 9.3	5.4	.6 - 8.4
Grade 6 No Program	7.4	3.1 - 12.7	7.0	3.8 - 12.3

TABLE 16

WRITING SCORES

Group	Initial Wr. M.	Initial Wr. Range	Second Wr. M.	Second Wr. Range	Difference M.	Difference Range
Grade 4 Dir. Lessons	148	120-182	164	136-211	16	-10 to 64
Grade 6 Dir. Lessons	169	130-229	175	129-242	6	-35 to 77
Grade 4 Listening	145	108-187	151	102-187	6	-28 to 47
Grade 6 Listening	170	134-264	177	138-237	7	-60 to 48
Grade 4 No Program	154	118-186	158	126-183	4	-28 to 33
Grade 6 No Program	168	134-226	176	129-228	8	-41 to 65

Inter-Judge Reliability

The Pearson product-moment correlation coefficient was computed for a systematically selected sample of fifty compositions. The scores for this computation are included in Appendix E. The correlations are shown in Table 17.

TABLE 17

CORRELATION COEFFICIENTS FOR INTER-JUDGE RELIABILITY

Judges	Correlation
Judges A and B	.51
Judges A and C	.50
Judges B and C	.61

The correlation between judges was far lower in this study than it was in a previous study in which the same writing scale was used.[25] Judges participated in a training period before beginning, and were given a guidebook for use with the scale. However, all three judges expressed a feeling of frustration with the number of compositions to be analyzed within a limited period of time. Each rated approximately 1600 papers within one month.

CONCLUSIONS AND RECOMMENDATIONS

Effects of Treatment

In this study fourth graders participating in directed literature lessons made significantly greater gains in writing scores than pupils listening to the same books or those with no planned literature program. There were no significant differences among the three sixth grade groups. Thus directed literature lessons appear to be one method of enhancing some fourth grade pupils' ability to write. In analyzing the effectiveness of directed literature lessons for fourth graders compared with its effectiveness with sixth graders, it may be that these fourth graders were more open to the ideas, or that their style of writing was still in a more formative state. It may also be that the greater number of books read and discussions held with fourth graders was a factor.

It would appear that listening to well written books does not affect a child's skill at writing narrative compositions of his own. The groups with no planned literature program were exposed to literature, but the books were not selected on the basis of literary merit, and no set amount of reading was accomplished. The teachers of all the groups, as evidenced by their willingness to be a part of the program, valued children's books, and all stated that they included literature as a part of their basic curriculum. Thus this comparison was between literature in a planned program and literature randomly selected. It was not a comparison between groups experiencing literature and those not experiencing it.

The difference between the initial writing score and the final writing score was labelled "gain" because that was the predicted direction of change. However, there was nearly as great a loss as there was gain for pupils at the extreme ends of the range of scores. Because two initial and two final writing samples were collected from each pupil, the loss cannot be attributed to one "bad" day. Although few pupils regressed at so great a rate, how and why this occured needs further analysis.

In terms of the amount of gain, the scores certainly were not large. The highest point gain possible in this study was 216 points; the highest actual gain was 77. Had the initial writing scores been high, this would have been more understandable. However, neither initial nor final scores were high. For a single composition, the highest possible rating by one judge was 54. Of the 4604 individual acores assigned, only 57 were 40 points or above. The conclusion has to be that these pupils did not write well as measured by this scale on these samples. It should be noted that this scale has yielded high scores on the writing of other intermediate grade pupils.

Relationship Between Reading Scores and Writing Scores

There was a substantial correlation between reading achievement and writing scores, and between reading comprehension and writing scores. Two reading scores were used to determine if writing was more closely related to comprehension than to total reading achievement. Certainly similar correlations could be expected because the comprehension score is a part of the total reading score. However, the data could not be used to compare correlations between writing scores and comprehension and writing scores and total reading for several reasons. First, the researcher had no control over testing or scoring procedures for the reading data. An analysis of the reading scores showed some unusual patterns. For example, many pupils scored three to four grade levels higher on the comprehension section than they did on the vocabulary section. Second, the reading test used should be one which measures types of comprehension, certainly going far beyond the literal level. And third, statistically raw scores would have been more precise than the grade equivalents.

That the reading achievement and the writing scores were positively correlated indicates that the two are related, or perhaps that both are related to a third factor such as general language facility. The reading scores for these pupils were at least one year above the norm, yet their writing scores were comparatively low. It would seem that other variables known to be factors in the development of writing, such as the amount of writing done, the general classroom atmosphere, and the method of evaluation should be analyzed.

Sixteen of the eighteen teachers participating in the study responded to an informal questionnaire on which they were asked how often their classes participated in creative writing lessons, and how many of their pupils choose to write in their free time. Two of these were working in a team situation in which the regular creative writing lessons were taught by another teacher. Of the remaining fourteen teachers, one had creative writing periods five times per week, one had ten minutes of creative writing each day, one had one story written in class and one written at home each week, two had creative writing twice each week, five had writing once each week, one had creative writing once every two weeks, and two had creative writing once a month. One teacher reported that creative writing was done by only 5 % of her pupils, those "reading at grade level." Thus there was great variety in the amount of time devoted to writing. The highest percentage of pupils choosing to write in their free time was thirty per cent. Teachers may need to guide their pupils into more frequent and regular writing periods before writing will improve

to any great extent. They may also find themselves with the task of changing pupils attitude toward writing before any progress can be made.

Grade Level Differences

In this study, fourth graders made significantly greater gains in writing than sixth graders in the group participating in directed literature lessons. There were not significant differences between grade levels for the other two groups. Although fourth graders in this group had a mean reading achievement score one grade level higher than the scores for the other two fourth grade groups, and the sixth grade groups had equivalent mean reading scores, gain in writing was not correlated with reading achievement. Thus reading level in itself does not account for the difference in writing gain between this group of fourth and sixth graders. Again, it may be that the younger child is more affected by his total language environment than is the older pupil.

Initial Writing Score and Gain in Writing

There was a negative and significant correlation between initial writing score and gain in writing score for all three groups, although the significance level was far lower for the group participating in directed literature lessons than for the other two groups, particularly for the fourth graders. It should be noted, however, that these correlations are likely to be spuriously high because initial score is used in the computation of gain. Also, as a rule, there is less opportunity for high gain by pupils who initially score high. In this case, though, the initial scores were low and the final scores did not begin to reach the maximum possible score. Thus it would seem that initially high scoring pupils were not limited in amount of gain by the measurement techniques utilized.

The level of significance for the correlation between initial writing and gain is not high enough for the pupils participating in directed literature lessons to conclude that either the pupils who initially scored high or those who initially scored low made greater gains in writing. For the other two groups, those who listened to selected books and those with no planned literature program, pupils who wrote poorly as measured by initial writing scores made greater gains than their classmates who wrote well as measured by initial scores.

General Conclusions

It appears that literature study is one means of helping some pupils improve in their ability to create narrative compositions. Other values inherent in a literature program justify its inclusion

in the elementary curriculum, yet recognizing the results of various approaches to language study may help educators to make decisions more wisely. This study lends credence to the theory that work in one area of language either directly aids growth in other areas of language, or enhances a general language facility.

Recommendations

Further study on the relationship between reading achievement and writing achievement, and further inquiry into the commonalities of literature study, reading skill, and writing ability is needed to provide a more comprehensive picture of growth in these areas. Longitudinal studies are particularly needed. More data would help answer questions about what kinds of activities are helpful for different age levels and different achievement levels.

This study indicates that carefully selected books combined with planned discussion is one means of improving the writing of some fourth grade pupils. If it were replicated at different grade levels, it might be possible to see is a pattern exists.

For teachers, this study indicates that some growth in creative writing skill may occur as a result of maturity and/or school experience, but that for most pupils, a carefully planned program is necessary.

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APPENDIX A

BOOKS READ ALOUD TO PUPILS

BOOKS FOR SIXTH GRADE

Armstrong. Sounder. Harper, 1969.

Burch. Renfroe's Christmas. Viking, 1968.

Cunningham. Dorp Dead. Pantheon, 1965.

Dahl. James and the Giant Peach. Knopf, 1961.

Griffiths. The Greyhound. Doubleday, 1964.

ter Haar, Jaap. Boris. Blackie & Son, 1969. (English translation)

Haugaard. Hakon of Rogen's Saga. Houghton Mifflin, 1963.

Kendall. The Gammage Cup. Harcourt, 1965.

Kingman. Georgina and the Dragon. Houghton Mifflin, 1972.

Merrill. The Pushcart War. W.R. Scott, 1964.

Sperry. Call It Courage. Macmillan, 1941.

Weik. The Jazz Man. Atheneum, 1966.

BOOKS FOR FOURTH GRADE

Alexander. The King's Fountain. Dutton, 1971.

Alexander. The Truthful Harp. Holt, 1967.

Blume. Tales of a Fourth Grade Nothing. Dutton, 1972.

Bulla. White Bird. Crowell, 1966.

Burch. Renfroe's Christmas. Viking, 1968.

Carlson. AnnAurelia and Dorothy. Harper, 1968.

Caudill. A Certain Small Shepherd. Holt, 1965.

Coatsworth. Jon the Unlucky. Holt, 1964.

Cunningham. Macaroon. Pantheon, 1962.

Dahl. The Magic Finger. Harper, 1966.

Dalgliesh. The Bears on Hemlock Mountain. Scribner, 1952.

Dalgliesh. The Courage of Sarah Noble. Scribner, 1954.

DuBois. The Alligator Case. Harper, 1965.

DuBois. Call Me Bandicoot. Harper,1970.

Fox. Maurice's Room. Macmillan, 1966.

Fritz. The Cabin Faced West. McCann, 1958.

Merrill. Please, Don't Eat my Cabin. Whitman, 1971.

Stolz. The Bully of Barkham Street. Harper, 1963.

Turkle. The Fiddler of High Lonesome. Viking,1968.

Weik. The Jazz Man. Atheneum, 1966.

APPENDIX B

LITERATURE LESSON PLANS USED WITH PUPILS IN TREATMENT GROUP C

LITERATURE STUDY PROGRAM

Grade 4

Book: Alexander. The King's Fountain.

Emphasis: Plot

Discussion Questions:

1. Why was the poor man successful in stopping the building of the fountain?

2. What patterns, or repetition, appear in this story?

3. Is this written like any other stories you know? Compare it with a story which seems similar to you.

Book: Alexander. The Truthful Harp.

Emphasis: Characterization
Discussion questions:

1. Why is the book called The Truthful Harp?

2. What kinds of "untruths" does Fflewddur Flam tell?

3. Authors tell us about characters in may ways. Let's list some things about Fflewddur.

What he does	What he says	What others think about him

4. Would you like to have Fflewddur for a friend? Why?

Book: Blume. Tales of a Fourth Grade Nothing.

Emphasis: Characterization

Discussion questions:

1. Does Fudge remind you of anyone else you know or have read about? In what ways?

2. Why do you think adults often consider younger children "cuter" than older ones?

3. Why was this book titled Tales of a Fourth Grade Nothing? Was Peter a nothing to his parents? How do you know?

4. Do you think this story is realistic?

Book: Bulla. White Bird.

Emphasis: Characterization

Discussion questions:

1. Why do you think Luke wanted to keep John Thomas inside the valley? Why wouldn't he allow John Thomas to talk to anyone? Why didn't he want John Thomas to have a pet?

2. Do you think it was right for Luke to treat John Thomas this way?

3. Do you think Luke is a cruel man?

4. Do you think that someday Luke will leave the valley with John Thomas? Base your answer on what you know about Luke.

Book: Burch. Renfroe's Christmas.

Emphasis: Characterization.

Discussion questions:

1. W re you surprised when Renfroe gave Nathan his watch? Why or why not?
2. When did Renfroe think of himself as selfish? What did he do to overcome this feeling?
3. Do you think he was really selfish?
4. What part did the angel on the smokehouse door play in this story?

Book: Carlson. Ann Aurelia and Dorothy.

Emphasis: Characterization
Plot

Discussion questions:

1. If you could be a part of one of Ann Aurelia's adventures which one would you choose? Why?
2. Do you think either Ann Aurelia or Dorothy changed in the course of the story? Describe each at the beginn g and at the end.
3. In what ways did Ann Aurelia show that she was hurt because her mother had left her?
4. Sometimes a story centers around a single problem; sometimes it is a series of problems or happenings. Which kind of story do you think this is? (Cite the central problem or several smaller problems, to support your answer.)

Book: Caudill. A Certain Small Shepherd.

Emphasis: Style, setting

Discussion questions:

1. Why do you think the author wrote this story?
2. In what part of the United States does this story take place? How can you tell?
3. How do you know that Father understood and loved Jamie?
4. How are the b ginning and the end of the book alike?

Book: Coatsworth. Jon the Unlucky.

Emphasis: Plot

Discussion questions:

1. Suppose you were going to present Jon the Unlucky as a television series of four programs. What might happen in each episode?
2. How would breaking this one story into these four parts be different from doing four separate stories?
3. What did you think was the most exciting point in the story?

Book: Cunningham. Macaroon.

Emphasis: Characterization

Discussion questions:

1. How would you describe Macaroon at the beginning of the book?
2. How would you describe Erika?
3. How do both Macaroon and Erika change? Why do you think they changed?
4. Do you think they would have changed if they had not met each other? Why or why not?
5. How do the front and back endpapers differ? What does this show?

Book: Dahl. The Magic Finger.

Emphasis: Plot, theme

Discussion questions:

1. Retell what happened in the story as if you were one of the ducks.

2. How do you think the author feels about hunting? Why do you say this?

3. If you could have either the girl in The Magic Finger or Lysander in The Fiddler of High Lonesome for a friend, which would you choose? Why?

Book: Dalgliesh. The Bears on Hemlock Mountain.

Emphasis: Plot
Style

Discussion questions:

1. What are some of the sounds in this story? Why do you think the author included them?

2. What was the most exciting part of the story? How does the author build the suspense?

3. How was Jonathan like Sarah Noble?

Book: Dalgleish. The Courage of Sarah Noble.

Emphasis: Plot

Discussion questions:

1. Why is the phrase "Keep up your courage" repeated so often?

2. Why was the cloak so important to Sarah? What does the fact that she hung it on a peg at the end of the story tell you?

3. What kinds of things would Sarah need courage for if she were living today?

4. How would the story be different if there had been no Indians living in the winderness?

Book: DuBois. The Alligator Case.

Emphasis: Style - the author's use of stereotyped "detective" language

Discussion questions:

1. Why is the phrase "I am a detective" repeated so often?
2. Where do you think the boy was learned about detectives, how they speak and how they act?
3. How does the boy make his actions seem important and more suspenseful?
4. Was the author serious about this story? How can you tell?

Book: DuBois. Call Me Bandicoot.

Emphasis: Plot.

Discussion questions:

1. When did you first realize that the boy was Ermine Bandicoot himself?
2. How does the author keep you interested in Ermine's story?
3. How did you expect the story to end?
4. What difference would it have made if you had known Ermine Bandicoot's real identity from the beginning?

Book: Fox. Maurice's Room.

Emphasis: Style - humor

Discussion questions:

1. Do you think that this is a true story? How can you tell?
2. What parts of the book made you laugh? Does Maurice's Room remind you of any other books you have heard or read?
3. What would be some advantages of having Maurice for a brother? Some disadvantages?
4. What do you think Maurice will be like as an adult?

Book: Fritz. The Cabin Faced West.

Emphasis: Characterization
Style - symbolism

Discussion questions:

1. Sometimes in stories certain things or certain words have special meanings. What was the importance of the lavander flowered dishes? Of Ann's diary? of the road (to Ann)? of the words "some day"? of the title The Cabin Faced West?

2. Tell all that you know about Andy? Would you have liked him for a friend?

3. How do you know that Mrs. Hamilton loved and understood Ann?

4. How was Ann different at the end of the story from the way she was at the beginning? What caused her to change?

Book: Merrill. Please, Don't Eat My Cabin.

Emphasis: Characterization
Plot

Discussion Questions:

1. List everything you remember Tessie doing. Then describe the kind of person she is.

2. How would your household be different if Tessie were running it?

3. Did anything in the story come as a surprise to you? Why or why not?

4. Make up an event, which, had it happened, would have changed the way the story ended. Tell the event and the new ending.

Book: Stolz. The Bully of Barkham Street.

Emphasis: Characterization

Discussion questions:

1. At the beginning of the book, why does Martin have trouble getting along with people? What about him makes him seem real, or unreal, to you?

2. Why does the author tell of Martin's daydreams?

3. What characteristics do Martin and the boy in The Alligator Case have in common? How do they differ?

4. Describe Martin as though you were his sister, his mother, his teacher, his dog, Edward. Why might these characters have differing opinions about Martin?

Book: Turkle. The Fiddler of High Lonesome.

Emphasis: Setting
Style - regional dialect
building suspense

Discussion questions:

1. Did you notice any unusual words in the story? Why did the author use them? Do you think using the dialect made the story better?

2. Where do you think the story took place? What helps you know?

3. Does where the Fogles live make a difference in how they live? Give examples.

4. (Show picture of animals being shot)
Where did Deet get the gun? How do you know? Why didn't the author write exactly how the Fogles got their guns that night?

5. Suppose you were Pappy. Tell what happened at the clearing.

Book: Weik. The Jazz Man.

Emphasis: Style.

Discussion questions:

1. Why is the story titled The Jazz Man when it's really about Zeke?

2. Listen again to the description of the music the Jazz Man played. (Read pp. 16-18) What music has special meaning to you, and how would you describe it?

3. How is the place where Zeke lives like and different from the place where you live?

4. Is there anything in the story which you think would never really happen?

LITERATURE STUDY PROGRAM

GRADE 6

Book: Armstrong. Sounder.

Emphasis: Style - the author's ability to portray both situations and deep emotions by the actions or thoughts of the characters rather than by direct statements.

Discussion questions:

1. How do you know the family is poor? Are there things the family might not have done if they had had more money?

2. Let's list some emotions. Can you tell me one emotion and a time when one of the characters felt it? How do you know he or she felt that way?

   (If no response, perhaps prompt by listing emotions such as anger, loneliness, compassion, and asking when a character felt it, or ask questions such as
   What did the boy know about his mother's humming?
   Why did the mother allow the boy to disobey her? (p.24)
   What do you think the mother felt when she looked at the lantern and possum sack?

3. Who do you think showed the greatest courage? Why?

Book: Burch. Renfroe's Christmas.

Emphasis: Characterization.

Discussion questions:

1. Were you surprised when Renfroe gave Nathan his watch? Why or why not?

2. When did Renfroe think of himself as selfish? What did he do to overcome this feeling?

3. Do you think he was really selfish?

4. What part did the angel on the smokehouse door play in this story?

Book: Cunningham. Dorp Dead.

Emphasis: Characterization
Style - allegory

Discussion Questions:

1. Do you think Master Kobalt was a cruel man? Why or why not? Would you say he was cruel if he had not mistreated Mash?

2. What kinds of things did Gilly do for self-protection at the orphanage? at Kobalt's?

3. What kind of person do you think Gilly was when he was living with his grandmother?

4. What kind of an adult do you think Gilly will be?

5. How are Gilly and Mash in some ways alike?

6. How might the story have been different if the Hunter had not been a part of it?

7. Sometimes authors write stories just to tell what happened or might happen; at other times, they write stories which tell what happened, but which have other meanings as well. What meanings do you find in Dorp Dead besides the story of an orphan who is taken care of by a strange man?

Book: Dahl. James and the Giant Peach.

Emphasis: Style - the use of humor in dialogue and in the situation created; the use of dialogue to reveal character.

Discussion questions:

1. What do you think made this book humorous?

2. Give some examples of exaggeration which appeared in the book.

3. (Reread chapter 12) How much do you know about Centipede, Earthworm, and Ladybird from this section? Why do you think the author had them speak rather than just describing their personalities?

4. How might each of the characters react, and what might each say, at a reunion ten years after the "landing?" (Reread chapter 37 if necessary.)

Book: Griffiths. The Greyhound.

Emphasis: Setting
Characterization

Discussion questions:

1. List ways in which the place where Jamie lives is like the place where you live and ways in which it is different.
2. How does where he lives affect Jamie's life?
3. What other things affect the way he lives?
4. Why do Jamie's problems seem to increase as the story progresses?
5. Could anything that happened to Jamie happen to you?
6. We can tell some things about people by the way other people treat them. Think back to the way these people treated Jamie, and see if it told you anything about him.
   His mother
   Cora
   Silver
   Hilliard
7. In what other ways did you learn about Jamie?

Book: Haar. Boris.

Emphasis: Plot
Characterization

Discussion questions:

1. What happens to a person, and his response to experiences, may cause that person to behave in certain ways and to think in certain ways.

   How did the war change Boris' life?

   Why did Boris' desire to become a soldier change?

   Why was it the old woman who told Boris "You did right child" when he gave the chocolate bar to the German soldier?

2. Authors tell us about characters in many ways.

   What do you know about Nadia from her actions?

   What do you know about her from the way Boris treats her, and from his thoughts about her?

   What did you learn about her from her diary that you had not known before?

3. Pick a character from the book whom you feel had courage. Why do you feel this person was courageous?

Book: Haugaard. Hakon of Rogen's Saga.

Emphasis: Style

Discussion questions:

1. Sometimes Hakon and the other Norsemen used a poem or a comparison to express their thoughts. What does each of these statements mean?

   a. "Only a fool does not know that pride makes a poor shield." (p. 8, Rark's comment to Hakon when Hakon says he never wants to talk to his father again.)

   b. "The wind cannot break a blade of grass, but it can fell an oak." (p. 59, Harold the Bowmaker's whispered statement to Hakon when Hakon in anger is about to rush at Sigurd.)

   c. "A bird in the hand is worth two in the bush--my uncle had the power and I the birthright. Legal rights are very much like the birds in the bush." (p. 70, Hakon's thought.)

2. How is Hakon of Rogen's Saga like Call It Courage?

Book: Kendall. The Gammage Cup.

Emphasis: Characterization

Discussion questions:

1. In what ways were Muggles, Gummy, Walter the Earl, Mingy, and Curley Green different from the other Minnipins?

2. Which of the five "outlaws" did you like the best? Tell all that you know about that character, and then tell what it was that made him or her appealing to you.

3. Do you think Gummy's scribble about Mingy was accurate? (Reread poem page 19.)

   Why did Mingy leave the money box on his stool when he left the village?

   Why didn't he want to keep the gold they found in the Little Trickle? (p. 120)

   Why did Mingy tell Sill the candlemaker that the loan had come from the money box when it had really come from him? (p. 130)

4. Do you think Muggles changed when she left the village? Support your answer.

Book: Kingman. Georgina and the Dragon

Emphasis: Plot

Discussion questions:

1. How does the idea of "Women's Lib" hold the story together?

2. Did anything in the story come as a surprise to you? Why or why not?

3. Make up on event, which had it happened, would have changed the way the story ended. Tell the event and the new ending.

Book: Merrill. The Pushcart War.

Emphasis: Style - grounding fantasy in reality
use of satire

Discussion questions:

1. How do you know this is a fantasy? (A story that couldn't really happen.)

2. What does Merrill do to make it appear that the events in the story really happened?

3. Authors sometimes make fun of things people in our society do or ways we think. For example, the traffic panel has a movie star on it, even though she is not an expert on traffic. Yet she ends up being the only one whom the audience can understand.

   What is the author saying about ways in which we sometimes select people for jobs?

   What is the author saying about some "experts?"

   As you think back through the story, what has the author said about some politicians?

   What else does Jean Merrill seem to be saying about our society?

Book: Sperry. Call It Courage.

Emphasis: Plot
Style - figuarative language

Discussion questions:

1. If you were going to produce this book as a television series, what would be some of the episodes you would include?

2. How does the idea of "courage" help to unite all these episodes?

3. The turning point in a story is called the climax. When do you think the climax occurred in Call It Courage?

4. Authors plan ways to make their stories effective. Sometimes they make comparisons to help the reader picture in his mind what is happening, or how something looks, or feels, or sounds. All of these comparisons are from Call It Courage. Which ones help you form a picture in your mind?

   The lagoon was as untroubled as a mirror.

   Mafatu scanned the rim of the horizon; it looked as hard as the cut edge of a stone.

   A murmur of water reached his ears, soft as a chuckle of pleasant laughter.

   There was a fan of light spreading in the east.

   Far off a mist of gulls drifted above the breaking surf, their hoarse cries as unceasing as the hum within a shell.

   The tiger-shark shook the trap as a terrier might shake a rat.

   An eel, like a cold waving ribbon, touched his leg and was gone.

   Mafatu's canoe, so slim and light, sped like a zephyr across the lagoon.

   Night fell softly as a footfall.

   Remember that the story took place long ago in Polynesia. Are there any comparisons that Mafatu himself probably would not have made? Why not?

5. Could you finish any of the comparisons in a different way?

   i.e. - Night fell softly as ...

   The canoe sped like ...

Book: Weik. The Jazz Man.

Emphasis: Style

Discussion questions:

1. Why is the story titled The Jazz Man when it's really about Zeke?

2. Lis n again to the description of the music the Jazz Man play.d. (Read pp. 16-18.) What music has special meaning to you, and how would you describe it?

3. How is the place where Zeke lives like and different from the place where you live?

4. Is there anything in the story which you think would not really happen?

APPENDIX C

DATA FOR EACH VARIABLE FOR ALL STUDENTS IN THE STUDY

GROUP A - GRADE 4

STUDENT IDENTIFICATION NUMBER	SEX	READING COMPREHENSION SCORE	TOTAL READING SCORE	FIRST WRITING SCORE	SECOND WRITING SCORE	DIFFERENCE IN WRITING SCORES
267	M	033	030	123	149	26
268	F	040	044	149	146	-03
269	F	064	057	149	143	-06
270	M	038	035	131	146	15
271	M	042	046	131	156	25
272	F	033	035	165	150	-15
273	M	056	054	145	152	07
274	M	040	046	156	180	24
275	M	038	042	045	147	02
276	F	016	006	118	126	08
277	F	030	031	129	136	07
278	M	056	062	139	153	14
279	M	038	042	150	156	06
280	M	064	062	140	154	14
281	F	052	048	163	167	04
282	M	064	067	151	157	06
283	F	064	067	173	171	-02
284	M	038	037	137	145	08
285	F	052	054	138	135	-03
286	M	082	077	166	163	-03
287	M	048	054	142	146	04
288	M	042	044	151	151	00
289	F	056	062	152	171	19
290	F	073	072	155	177	22

GROUP A - GRADE 4 (cont'd)

STUDENT IDENTIFICATION NUMBER	SEX	READING COMPREHENSION SCORE	TOTAL READING SCORE	FIRST WRITING SCORE	SECOND WRITING SCORE	DIFFERENCE IN WRITING SCORES
291	M	056	057	151	142	-09
292	F	042	044	151	143	-08
293	F	031	032	171	158	-13
294	M	040	042	155	142	-13
295	F	042	048	154	146	-08
296	M	093	084	182	178	-04
297	F	040	042	147	164	17
298	M	056	062	180	167	-13
299	M	073	072	154	168	14
300	M	073	072	176	148	-28
301	F	082	077	161	170	09
302	F	045	046	156	166	10
303	M	064	062	165	183	18
304	F	073	072	157	175	18
305	M	052	054	155	167	12
306	M	032	028	171	150	-21
307	F	082	077	186	174	-12
308	M	056	062	173	169	-03
309	M	045	048	139	172	33
310	F	064	067	185	173	-12
311	M	082	077	159	160	01
312	F	048	046	140	156	16
313	F	056	057	152	170	18
314	F	042	046	159	171	12
315	F	082	077	163	155	-08

GROUP A - GRADE 6

STUDENT IDENTIFICATION NUMBER	SEX	READING COMPREHENSION SCORE	TOTAL READING SCORE	FIRST WRITING SCORE	SECOND WRITING SCORE	DIFFERENCE IN WRITING SCORES
316	M	060	048	167	188	21
317	F	052	045	162	170	08
318	F	087	077	216	192	-24
319	M	068	060	154	150	-04
320	F	093	095	197	203	06
321	M	050	041	136	171	35
322	M	068	060	153	159	06
323	M	087	081	178	202	24
324	F	054	055	171	159	-12
325	F	044	050	174	178	04
326	F	064	064	190	179	-11
327	F	036	046	168	172	04
328	F	052	057	166	181	15
329	F	093	075	168	190	22
330	F	098	079	178	197	19
331	M	107	091	178	197	19
332	M	102	085	189	191	02
333	M	044	048	170	173	03
334	F	076	074	166	165	-01
335	F	071	074	181	188	07
336	F	076	073	184	206	22
337	M	044	045	134	159	25
338	F	057	068	183	177	-06
339	M	054	055	150	159	09

GROUP A - GRADE 6 (cont'd)

STUDENT IDENTIFICATION NUMBER	SEX	READING COMPREHENSION SCORE	TOTAL READING SCORE	FIRST WRITING SCORE	SECOND WRITING SCORE	DIFFERENCE IN WRITING SCORES
340	F	073	069	159	182	23
341	F	044	038	147	156	09
342	F	071	074	182	188	06
343	M	083	081	199	177	-22
344	F	080	077	168	177	09
345	M	052	054	140	178	38
346	F	076	069	156	174	18
347	M	093	085	172	201	29
348	M	127	123	174	190	16
349	F	064	058	168	155	-13
350	F	052	058	152	160	08
351	F	107	091	160	157	-03
352	F	071	065	140	158	18
353	F	068	066	176	165	-11
354	F	102	095	160	177	17
355	F	031	039	143	145	02
356	F	076	075	170	163	-07
357	F	083	079	174	179	05
358	F	046	045	141	149	08
359	F	098	088	166	166	00
360	M	073	073	154	154	00
361	F	073	065	206	165	-41
362	M	076	075	190	192	02
363	M	052	052	135	129	-06

GROUP A - GRADE 6 (cont'd)

STUDENT IDENTIFICATION NUMBER	SEX	READING COMPREHENSION SCORE	TOTAL READING SCORE	FIRST WRITING SCORE	SECOND WRITING SCORE	DIFFERENCE IN WRITING SCORES
364	F	102	079	162	190	28
365	F	068	060	226	198	-28
366	M	098	085	150	188	38
367	F	048	048	179	181	02
368	M	098	098	174	204	30
369	F	093	079	173	171	-02
370	F	102	095	163	228	65
371	M	046	048	148	164	16
372	M	098	091	167	168	01
373	M	093	075	151	177	26
374	F	044	053	154	159	05
375	M	087	081	178	194	16
376	F	087	088	171	186	15
377	F	102	091	172	213	41
378	M	083	088	170	171	01
379	F	052	055	170	158	-12
380	M	093	081	173	183	10
381	M	080	068	163	182	19
382	M	054	050	148	180	32
383	M	080	068	153	155	02

GROUP B - GRADE 4

STUDENT IDENTIFICATION NUMBER	SEX	READING COMPREHENSION SCORE	TOTAL READING SCORE	FIRST WRITING SCORE	SECOND WRITING SCORE	DIFFERENCE IN WRITING SCORES
130	F	052	054	138	147	09
131	M	032	033	131	145	14
132	M	034	038	158	160	02
133	M	036	040	137	147	10
134	F	056	057	155	165	10
135	F	030	032	135	152	17
136	F	048	051	140	159	19
137	F	029	030	128	127	-01
138	M	073	072	127	144	17
139	F	056	057	127	151	24
140	F	064	057	132	148	16
141	F	040	046	146	151	05
142	F	042	042	131	131	00
143	F	052	057	163	151	-12
144	F	073	067	152	162	10
145	M	052	054	144	155	11
146	F	082	072	162	142	-20
147	M	032	034	171	143	-28
148	M	029	029	124	137	13
149	M	042	028	141	141	00
150	M	056	062	147	146	-01
151	M	034	029	127	129	02
152	F	052	054	127	155	28
153	M	073	067	166	156	-10

GROUP B - GRADE 4 (cont'd)

STUDENT IDENTIFICATION NUMBER	SEX	READING COMPREHENSION SCORE	TOTAL READING SCORE	FIRST WRITING SCORE	SECOND WRITING SCORE	DIFFERENCE IN WRITING SCORES
154	F	093	084	174	177	03
155	M	042	033	129	140	11
156	M	032	035	146	157	11
157	F	056	062	152	158	06
158	M	040	046	146	151	05
159	M	042	042	160	151	-09
160	F	093	084	170	174	04
161	F	052	057	152	161	09
162	M	034	029	119	133	14
163	F	056	057	167	174	07
164	M	093	077	140	187	47
165	F	082	077	161	180	19
166	F	073	072	152	178	26
167	M	025	030	142	154	12
168	M	027	027	108	122	14
169	F	082	077	187	180	-07
170	M	056	051	131	134	03
171	F	073	067	164	148	-16
172	F	040	044	138	149	11
173	F	040	037	146	145	-01
174	F	093	084	158	160	02
175	F	064	067	171	157	-14
176	M	064	067	132	143	11
177	F	048	040	129	154	25

GROUP B - GRADE 4 (cont'd)

STUDENT IDENTIFICATION NUMBER	SEX	READING COMPREHENSION SCORE	TOTAL READING SCORE	FIRST WRITING SCORE	SECOND WRITING SCORE	DIFFERENCE IN WRITING SCORES
178	M	025	020	119	102	-17
179	F	064	062	174	169	-05
180	F	082	077	184	159	-25
181	F	048	054	147	152	05
182	F	052	051	147	144	-03
183	M	030	032	144	153	09
184	F	048	051	123	134	11
185	M	073	072	125	164	29
186	M	025	027	128	131	03

GROUP B - GRADE 6

STUDENT IDENTIFICATION NUMBER	SEX	READING COMPREHENSION SCORE	TOTAL READING SCORE	FIRST WRITING SCORE	SECOND WRITING SCORE	DIFFERENCE IN WRITING SCORES
187	M	083	077	167	188	21
188	M	071	074	142	184	42
189	M	060	063	157	158	01
190	F	064	057	171	168	-03
191	M	068	070	146	153	07
192	M	073	081	166	200	34
193	F	057	061	182	162	-20
194	M	064	065	166	183	17
195	F	080	074	149	186	37
196	F	115	104	197	180	-17
197	F	039	032	142	168	26
198	M	041	054	153	138	-15
199	M	068	069	153	178	25
200	F	054	058	155	182	27
201	F	073	070	159	167	08
202	F	068	075	155	168	13
203	F	098	091	182	193	11
204	M	076	073	180	182	02
205	M	080	079	152	180	28
206	M	041	053	165	153	-12
207	M	071	064	182	171	-11
208	F	057	055	177	225	48
209	F	080	083	183	171	-12
210	F	050	051	174	156	-18

GROUP B - GRADE 6 (cont'd)

STUDENT IDENTIFICATION NUMBER	SEX	READING COMPREHENSION SCORE	TOTAL READING SCORE	FIRST WRITING SCORE	SECOND WRITING SCORE	DIFFERENCE IN WRITING SCORES
211	F	080	083	187	188	01
212	F	054	061	164	173	09
213	M	083	079	174	168	-06
214	F	050	051	164	175	11
215	F	068	050	148	171	23
216	F	048	050	142	158	16
217	M	064	065	144	176	32
218	F	060	063	161	164	03
219	M	083	083	201	168	-33
220	F	060	064	150	161	11
221	M	071	074	182	194	12
222	M	052	058	134	154	20
223	F	087	083	180	169	-11
224	M	060	064	175	157	-18
225	F	080	074	164	158	-06
226	F	083	079	173	178	05
227	F	098	101	196	187	-09
228	F	083	074	168	153	-15
229	F	073	070	163	168	05
230	M	048	050	147	170	23
231	M	057	066	155	183	28
232	M	071	070	165	201	36
233	F	102	088	163	178	15
234	M	071	074	175	158	-17

GROUP B - GRADE 6 (cont'd)

STUDENT IDENTIFICATION NUMBER	SEX	READING COMPREHENSION SCORE	TOTAL READING SCORE	FIRST WRITING SCORE	SECOND WRITING SCORE	DIFFERENCE IN WRITING SCORES
235	M	064	060	163	146	-17
236	F	087	088	173	171	-02
237	F	102	095	163	186	23
238	M	057	057	136	155	19
239	M	060	053	161	157	-04
240	M	107	109	204	179	-25
241	M	034	046	134	157	23
242	M	046	044	135	155	20
243	F	073	074	162	201	39
244	F	098	101	209	185	-24
245	M	048	053	183	160	-23
246	F	080	075	204	237	33
247	M	087	095	178	172	-06
248	M	087	074	158	205	47
249	F	083	085	194	231	37
250	M	087	091	141	187	46
251	F	102	101	193	215	22
252	F	087	083	180	183	03
253	M	029	037	144	142	-02
254	M	050	053	192	162	-30
255	F	076	075	201	215	14
256	M	135	129	264	204	-60
257	F	080	075	165	177	12
258	F	076	071	174	173	-01

GROUP B - GRADE 6 (cont'd)

STUDENT IDENTIFICATION NUMBER	SEX	READING COMPREHENSION SCORE	TOTAL READING SCORE	FIRST WRITING SCORE	SECOND WRITING SCORE	DIFFERENCE IN WRITING SCORES
259	M	064	068	167	170	03
260	M	068	074	171	182	11
261	F	076	073	169	178	09
262	M	115	109	213	199	-14
263	F	076	071	188	178	-10
264	M	098	095	174	171	-03
265	M	107	095	179	184	05
266	F	076	077	194	210	16

GROUP C - GRADE 4

STUDENT IDENTIFICATION NUMBER	SEX	READING COMPREHENSION SCORE	TOTAL READING SCORE	FIRST WRITING SCORE	SECOND WRITING SCORE	DIFFERENCE IN WRITING SCORES
001	M	093	084	149	202	53
002	F	052	054	164	179	15
003	F	056	057	162	176	14
004	F	073	072	154	186	32
005	F	073	072	155	183	28
006	M	073	067	144	200	56
007	F	073	072	142	151	09
008	M	073	072	153	160	07
009	M	064	067	134	152	18
010	F	056	057	141	149	08
011	F	073	067	142	142	00
012	F	056	062	153	153	00
013	F	045	048	142	160	18
014	F	042	046	147	211	64
015	M	073	072	181	173	-08
016	F	022	027	141	167	26
017	M	064	062	139	147	08
018	M	064	054	132	159	27
019	F	064	067	165	185	20
020	M	073	072	140	175	35
021	M	052	057	150	166	16
022	M	056	057	145	166	21
023	F	064	067	158	179	21
024	M	048	042	164	154	-10

GROUP C- GRADE 4 (cont'd)

STUDENT IDENTIFICATION NUMBER	SEX	READING COMPREHENSION SCORE	TOTAL READING SCORE	FIRST WRITING SCORE	SECOND WRITING SCORE	DIFFERENCE IN WRITING SCORES
025	F	073	072	169	205	36
026	F	082	077	139	181	42
027	F	082	077	167	166	-01
028	M	052	057	147	148	01
029	F	093	084	180	170	-10
030	F	064	067	182	186	04
031	F	056	062	151	159	08
032	M	073	072	153	164	11
033	M	048	054	135	145	10
034	F	048	048	142	138	-04
035	F	082	072	171	165	-06
036	F	031	030	132	139	07
037	M	036	032	134	136	02
038	F	082	077	145	175	30
039	M	038	034	148	173	25
040	F	048	048	158	192	34
041	F	023	025	134	175	41
042	M	073	072	129	136	07
043	F	093	084	143	146	03
044	M	073	072	131	155	24
045	F	029	030	130	141	11
046	F	052	054	141	166	25
047	M	073	031	152	146	-06
048	M	031	031	141	143	02

GROUP C - GRADE 4 (cont'd

STUDENT IDENTIFICATION NUMBER	SEX	READING COMPREHENSION SCORE	TOTAL READING SCORE	FIRST WRITING SCORE	SECOND WRITING SCORE	DIFFERENCE IN WRITING SCORES
049	F	093	084	151	167	16
050	M	064	067	139	156	17
051	F	073	072	152	152	00
052	F	064	067	145	161	16
053	M	024	027	120	145	25
054	F	082	077	156	185	29
055	M	064	067	158	173	15
056	M	073	067	154	167	13
057	F	022	023	129	146	17
058	F	030	020	129	146	17
059	M	056	051	132	148	16
060	F	056	054	139	173	34
061	M	073	062	148	156	08

GROUP C - GRADE 6

STUDENT IDENTIFICATION NUMBER	SEX	READING COMPREHENSION SCORE	TOTAL READING SCORE	FIRST WRITING SCORE	SECOND WRITING SCORE	DIFFERENCE IN WRITING SCORES
062	F	087	083	183	196	13
063	F	076	071	134	190	56
064	M	057	064	168	168	00
065	F	050	045	148	137	-11
066	F	064	064	166	178	12
067	M	057	066	157	145	-12
068	M	044	052	136	164	28
069	M	036	051	151	139	-12
070	M	076	081	179	148	-31
071	M	054	054	143	138	-05
072	M	064	060	162	131	-31
073	M	064	064	131	195	54
074	M	076	073	185	171	-14
075	M	052	057	162	148	-14
076	F	057	050	141	129	-12
077	M	046	051	148	168	20
078	F	102	101	214	237	23
079	M	105	205	141	138	-03
080	F	083	081	213	212	-01
081	M	087	088	164	174	10
082	F	064	061	194	180	-14
083	F	083	081	180	165	-15
084	F	068	073	170	164	-06
085	F	068	065	157	163	06
086	F	071	054	160	144	-16

GROUP C - GRADE 6 (cont'd)

STUDENT IDENTIFICATION NUMBER	SEX	READING COMPREHENSION SCORE	TOTAL READING SCORE	FIRST WRITING SCORE	SECOND WRITING SCORE	DIFFERENCE IN WRITING SCORES
087	M	080	088	193	242	49
088	M	076	083	160	154	-06
089	F	093	095	197	188	-09
090	F	068	066	161	167	06
091	M	064	071	198	190	-08
092	F	073	068	167	175	08
093	M	107	095	180	165	-15
094	M	087	088	194	182	-12
095	F	057	057	186	171	-15
096	F	107	104	192	205	13
097	M	064	066	173	179	06
098	F	036	052	190	197	07
099	M	080	081	184	205	21
100	F	064	071	163	161	-02
101	M	052	051	157	157	00
102	F	073	071	151	170	19
103	M	083	079	229	204	-25
104	F	064	068	173	182	09
105	M	073	071	143	168	25
106	M	068	066	148	159	11
107	M	087	088	172	200	28
108	F	076	079	136	213	77
109	M	060	058	132	164	32
110	M	064	068	164	167	03

GROUP C - GRADE 6 (cont'd)

STUDENT IDENTIFICATION NUMBER	SEX	READING COMPREHENSION SCORE	TOTAL READING SCORE	FIRST WRITING SCORE	SECOND WRITING SCORE	DIFFERENCE IN WRITING SCORES
111	M	080	070	178	175	-03
112	F	068	064	130	152	22
113	M	064	060	158	159	01
114	M	046	046	143	159	16
115	M	076	066	175	166	-09
116	F	054	064	186	201	15
117	F	068	074	174	199	25
118	F	083	069	193	179	-14
119	M	076	073	150	160	10
120	F	073	077	197	193	-04
121	F	083	085	217	227	10
122	F	076	074	184	203	19
123	M	093	085	207	172	-35
124	F	098	091	180	196	16
125	M	093	083	185	236	51
126	M	083	079	183	181	-02
127	F	050	052	157	180	23
128	F	050	047	141	159	18
129	M	036	045	147	162	15

APPENDIX D

GLAZER NARRATIVE COMPOSITION SCALE

GLAZER NARRATIVE COMPOSITION SCALE

	1	2	3
I. PLOT			
A. Originality			
B. Beginning			
C. Internal Logic			
D. Inclusion of Detail			
E. Ending			
II. THEME			
III. SETTING			
IV. CHARACTERIZATION			
V. STYLE			
A. Title			
B. Sentence Structure, variety, fluency			
Sentence Structure, use of connectives			
C. Word Usage, vocabulary			
Word Usage, figurative language			
Word Usage, names			
Word Usage, pronouns, verb tense			
D. Dialogue			
E. Emotional Quality			
F. Unusual Elements			

Total Score _____

Paper No. _____

Judge _____

GLAZER NARRATIVE COMPOSITION SCALE

I. PLOT

A. Originality

1 - The story is a retelling of a known story, or has obviously been copied.

2 - The basic idea and development of the story might be expected from intermediate grade children.

3 - The basic idea and development of the story show a new outlook, original thought.

B. Beginning

1 - Beginning is not particularly interesting, gets the story off to a slow start.

2 - Beginning is interesting, may be a stereotyped format.

3 - Beginning is intriguing, gets the reader into the story immediately.

C. Internal Logic

1 - Story lacks coherence.
Story does not have a plot.
Events are told in sequence, but without a cause and effect relationship.
There is an unexplained conflict in the logic of the story.

2 - Events of the story are related logically, with some cause and effect.

3 - Events of the story are clearly interconnected by a cause and effect relationship.

D. Inclusion of Detail

1 - Very little detail included.

2 - Fair amount of detail.

3 - Much detail, adding to the development of the plot.

E. Ending

1 - Lack of closure.
Lack of reasoning for specific ending.
Trite ending.

2 - Ending follows logically from the story.

3 - Ending follows logically from the story, is clever, succinctly stated. May be a surprise ending.

II. THEME

1 - Story does not have a theme.

2 - Theme is stated as a moral at the end of the story, or is summarized in the concluding statements.

3 - Theme is an integral part of the story.

III. SETTING

1 - Time and place are indicated in general.

2 - Time and place are given specifically.

3 - Time and place are given in descriptive, sensory terms.

IV. CHARACTERIZATION

1 - Characters are identified by a name, noun, or pronoun with no further description.
2 - Characters are described physically, phsychologically, or both.
3 - Characters are described physically, psychologically, or both, and act in accordance with the description given.

V. STYLE

A. Title

1 - There is no title.
The story and title do not match.
2 - The title is very general and tells little about the story.
3 - The title is interesting or clever, builds desire to read the story.

B. Sentence Structure-Fluency, Variety

1 - Sentences are short or choppy. The same pattern may be repeated. Lacks fluency.
2 - Sentences read without noticeable breaks, and there is some variety in pattern.
3 - There is a great variety of sentence patterns, some rather complex. The composition flows freely.

Sentence Structure - use of connectives

1 - "And" is used to create run-on sentences.
One connective, such as "then" or "so" is used extensively and with little intrinsic meaning.
2 - The same connective is used repeatedly, but with meaning.
The transitions are not particularly smooth.
3 - Connectives are used logically and create a smooth transition.

C. Word Usage - vocabulary

1 - Common, fairly general words are used. The same words may be used repeatedly.
2 - Accurate, precise, but not unusual,words are used.
3 - Vivid, descriptive words are used.

Word Usage - figurative language

1 - There is no figurative language at all.
2 - Common idioms or often-used figures of speech are used.
3 - Original figures of speech, appropriate to the situation, are used. New expressions are introduced.

Word Usage - names

1 - Characters are not named, are referred to by a common noun.
2 - At least one character is named, using actual names.
3 - Names are created for an imaginary creature, or to match a character.
Unusual names are used.

Word Usage - pronouns, verb tense

1 - Two different pronouns are used to refer to the same antecedent.
There is a confusing change of verb tense.

2 - For the most part, pronoun usage and verb tense are consistent with the meaning of the passage.
Some verb inflections may be omitted.

3 - For the entire story pronoun usage and verb tense are consistent with the meaning of the passage.

D. Dialogue

1 - No dialogue is used.
The dialogue is stilted or unnatural.

2 - The dialogue advances the plot, is natural, and is appropriate to the character speaking, and is particularly clever or effective.

E. Emotional Quality

1 - No emotion is mentioned or indicated.
A single word denotes emotion.

2 - Emotion and reaction to emotion are shown.

3 - Emotion is a basic part of the story, perhaps affecting the plot.
An unusual depth of understanding of emotion is shown.

F. Unusual Elements

1 - The story is told in direct narrative.

3 - The story employs some literary device which increases its effectiveness. Examples are:

An unexpected element
Special punctuation or capitalization for emphasis
Repetition of words or phrases
Unusual point of view
Special format or form
Aside to reader
Humor, exaggeration, sarcasm

APPENDIX E

GUIDEBOOK FOR USING THE GLAZER NARRATIVE COMPOSITION SCALE

GLAZER NARRATIVE COMPOSITION SCALE

GUIDEBOOK

1. PLOT - A. Originality

1 - The story is a retelling of a known story, or has obviously been copied.

Once upon a time there was an angry hare, and one day the angry hare saw this tortoise and asked it do it want to race and the tortoise said yes and all the animals in the whole forest came to see it. The reindeer shot the gun for them to go. So the hare left the tortoise a long ways back and the hare got tired and laid down on this rock . . .

It's the night of the Emmys, and a coast-to-coast TV audience shares the glamour and the excitement of guessing who will win the sometimes controversial awards that TV people crave the way movie stars do Oscars and home run sluggers the Most Valuable Player awards. . . .

2 - The basic idea and development of the story might be expected from intermediate grade children.

One day my mom had to go to get her hair cut and I went along. After my mom was done she asked me to get on the chair and let the lady look at my hair. And so I did. The lady said, "On what nice curly hair you have." And then she cut off my curly hair. And that made me so mad. ... From now on I don't let anyone touch my hair when they have scissors in their hands.

On January 19th., 1971, a very exciting thing happened at the Tall's house. Their television ran away, or at least they thought it did. It all happened one night when Mr. Tall put wheels on the television. The television was delighted, he would roll up and down and go everywhere.

When Mr. Tall woke up the TV was gone. He and his family looked everywhere for it but could not find it. They were all very sad, even Mr. Tall almost cried.

That night there was there was a knock at the door. It was their next door neighbor and he had the TV. He said that when he came home it was outside and the wheels were broken.

3 - The basic idea and development of the story show a new outlook, original thought.

1. PLOT - A. Originality

One day Becky and Sammy flea went to the restaurant. Wnen they came back out, Sam said, "Let's take a dogxi."

"OK, but let's be extravagant and call a French Poodle," said Becky. So they called the French Poodle Service of America, and soon they saw a poodle coming down the street. When it got beside them, they hopped on his left ear. As they sat down on the 1,000,031 hair they heard an angry voice. "Wny are you sitting on me, everybody sits on me, why can't I be a chauffeur like the other hairs are? Huh?"

Tne fleas looked and got up at the same time. They saw the hair. Tnen Sam said, "OK. We'll sit on this hair."

Suddenly the first hair blurted, "No, those hairs are too old!" And with that he flicked Sam and Becky off.

Once a long time ago on the dessert there was a colony of lines. Tnere was a lanky line named George who lived with nis mommy and daddy.

One day tnere was a very bad wind storm. Just before, the cnildren lines were playing a game. It was a game wnere you put glue on the bottom of your line (or feet) and you jump up and you [illegible] real hard on the ground and try to get loose.

Well, tne wind storm hit, their bottom attacned to their top, and they became what we call a circle.

A lot of lines were skinny and lanky like George. Tney unfortuantely broke and became what we now call an X. Some lines were stretched until they became very long. These long lines just couldn't hold the weight of their body so they laid down. Another line laid down the same way except a little farther away because they didn't like each other that much. Then two other lines lay down the same way. It looked like this .

Tnen an x plunked in like this . Then a circle plunked in like this . Some other x's and o's plunked in until it looked like this . Then a tall stretched-out line fainted in like this .

Little did all the x's, o's, and stretched-out lines notice but they played the first game of tic-tac-toe.

1. PLOT - B. Beginning

1 - Beginning is not particularly interesting, gets the story off to a slow start.

One day my friend and I were playing in the yard.

One day we were watching television, and it went out so we went to ask Mom and Dad to buy a new one.

2 - Beginning is interesting, may be a stereotyped format.

Once upon a time in an old deserted town some magic things happened.

There once was a pig that did not like mud.

3 - Beginning is intriguing, gets the reader into the story immediately.

"Missed me again," said Mr. Half and Half Monster.

Few of us realize what treasures are on top of our head. We take our hair for granted.

1. PLOT - C. Internal Logic

1 - Story lacks coherence. Story does not have a plot. Events are told in sequence, but without a cause and effect relationship.
Tnere is an unexplained conflict in the logic of the story.

> When my mother needed help I go and wash my hands. When I go and help her I like it and one day it was a TV and a man was watching the TV and I thought and so it was a dog.

> It was a hot summer day when Mother needed help to set the table for the picnic. You know what we had. We had a cake, a pie, apples, hot dogs. We play hide and go seek. Father needed help to put up the badminton set. Then we went swimming. The water was cold. I fell down and hurt my knee. Then my friend came to the park and we we t walking. And after we came back we got in a figh

> The television ran away so far he got lost. He didn't know his way back home. . . .They all went looking for him. They couldn't find him. The next morning the television came back.

2 - Events of the story are related logically, with some cause and effect.

> Once there was a television that always wanted to run away. One day it ran away and never came b ck. So the man that owned the television bought another TV. So. it ran away. And then he bought another TV and chained it to the floor. Then he hit it and it did what he said.

3 - Events of the story are clearly interconnected by a cause and effect relationship.

> Harold was a hair on a man's head. The man's name was Mr. John C. Preston. Mr. Preston always brushed his hair every day. He always cleaned his hair too. But there was one thing Harold didn't like. Mr. Preston put grease on his hair. Harold always fought the grease and stood straight up. Harold hated grease. As soon as he saw the grease coming, he pulled and tugged to make Mr. Preston's head hurt. One day Mr. Preston found out he had a meeting to attend. He decided to put extra grease on his hair. Harold got very mad so he pulled very hard - too

hard because he jerked himself out of Mr. Preston's head. He floated down to Mr. Preston's nose. Mr. Preston was about to get him off when Harold said, "Stop."

"Who said ther?" Mr. Preston asked.

"Here on your nose," Harold answered.

"What do you want?" he asked.

"I want to tell you something you had better not forget. Don't put grease on your hair." And then Harold floated to the ground. He would never speak again.

1. PLOT - D. Inclusion of Detail

1 - Very little detail included.

> Once there was a television who ran away because no one would watch him. So he ran away and got lost. When the people who owned him saw that he was missing they went to look for him and they found him and took him home and watched him every day.

2 - Fair amount of detail.

> ... That night the television went across the room where there was a door which went to the basement. Nobody went down there because the while side of the wall was out and the landlord of the house wouldn't get it fixed. So tne TV went on down in the basement and hid in a corner and that is where he stayed. The basement was cold but he didn't mind...

3 - Muc: detail adding to the development of the plot.

> One day after I had just finished playing a game I was walking down the stairs and all at once I fell over a toy and on to the TV and out the door. The television had unlocked itself and was goind down the street. While we were going we ran over ten old ladies, two cats, and twenty rose beds full of flowers....

1. PLOT - E. Ending

1 - Lack of closure.
Lack of reasoning for specific ending.
Trite ending.

> Once there was a bald-headed cat. He had one hair on his head. He wanted more hair so he used hair tonic to make it grow. The hair said, "I wish he would stop using that stuff on me. I wish, I wish, I wish." Then he heard a voice. "I am your great hair fairy. I will grant you one wish."
>
> (The story is about a television that has run away.)... In the morning when he got up he looked all around and could not find it so it was gone. But the television is back at the man's house.
>
> And then he woke up and told his mother about the dream.

2 - Ending follows logically from the story.

> Once there was a woman who had a son. The little boy's name was Henry, and he was only two and a half. But what was funny about him was that he was very strong. When little Henry was very bad his mother tried to spank him, but he gave her a spanking instead. So this got the mother very angry and she called her husband and told him about it and to come home and straighten his son up. So the father came home and tried to spank him. Finally he got him down and spanked him. And after that Henry was a good little boy.

3 - Ending follows logically from the story, is clever, succinctly stated. May be a surprise ending.

> (The story tells of an earlier day when weathermen controlled the weather. However, the weather decides to go its own way. Two children explain to the people that the rain is no longer the fault of the weathermen.)
> ... The weathermen thanked the two children. And after that the weather did just about what it does now.
>
> In Money City they always had a contest and whoever won got lots of money. One time there was a contest where you had to take this old lady across the street, but everybody was ascared of her because she was mean. A

1. PLOT - E. Ending

lot of people asked her nicely but she said "NO" real mean and loud. One day when the train stopped a man got off. He was the same age as the old woman, 89. Everybody told him about the contest. So he went to the woman, picked her up and carried her across the street, and won ten thousand dollars.

II. THEME

1 - Story does not have a theme.

> Once upon a time there was a town of red marshmallows. They were all red, they all thought that red was the only color of marshmallows. There was also a town of orange marshmallows. They thought orange was the only color of marshmallows. One town of marshmallows was green. They also thought green was the only color of marshmallows. There were other towns of different colors. All marshmallows spoke the same language. One of the marshmallows sent a message about a big meeting. Every marshmallow was to go to this big meeting place. Every marshmallow that could go went. All the marshmallows that went turned white from fright. They all thought they were all one color. That's why some marshmallows are white, but the ones that didn't go to the meeting stayed the same color.

2 - Theme is stated as a moral at the end of the story, or is summarized in the concluding statements.

> (Bob has refused to wash or comb his hair. His mother sends him to the barbershop.)
> ... When the barber looked at the hairs he said, "You have a case of angry hair. I won't cut your hair." Now Bob is a hippie and ugly as sin. Moral of the story: Take care of your hair or you'll be sorry.

> (Dave has gone deep sea diving with his father.)
> ... I gave myself another push and tried to keep calm. Finally I got up to the boat and told my parents about the shark. Then I told them how I kept calm and how I wasn't afraid after I kept calm. From now on I will always keep calm. Then I won't be afraid anymore!

3 - Theme in an integral part of the story.

> Once there was a hair. It was red so all of the other hairs called him Reddy. This got him very mad because red was supposed to be the color of danger and red-headed people were sometimes thought to be bad luck. Finally Reddy decided to go see Old Graypa and get some advice. Old Graypa was the oldest hair and the wisest. "Well," said Old Graypa, "There are two things you can do. You

II. THEME

can either dye your hair or wear a wig."

"What!" cried out Reddy. "Only women do that!"

"I know", said Old Graypa chuckling. "I'll tell you sometning that's very important. You can't be perfect. You might have a split and, you might be red, or maybe you're curly. Nobody can be perfect. No just be happy with yourself and you will feel much better."

Reddy followed Old Graypa's advice. Then he said, "Oh well, I guess being called Reddy isn't too bad after all." And so he was happy for the rest of his life.

III. SETTING

1 - Time and place are indicated in general.

One day my mom needed help and she wanted me to go to the store.

Once upon a time there was a person named Sarah.

2 - Time and place are given more specifically.

On the night of June 10, 1970, a boy was lost in a state park.

It was the year of the First World War.

Once upon a time there was a king who lived in a very large castle in Ireland.

3 - Time and place are given in descriptive, sensory terms.

On March 16th., a kite-flying day, my family and I moved to a new house. It was old and spooky, with creaky stairs.

It was dark out, and we lived on an alley on a hill. There wern't very many houses around. The alley was long, the wind was blowing, and it was thundering loud. The trees made a whistling sound.

IV. CHARACTERIZATION

1 - Characters are identified by a name, noun, or pronoun with no further description.

One night me and my mother were alone by ourselves.

One day the Smith family was going on a picnic.

2 - Characters are described physically, psychologically, or both.

He's a fat plump fellow about in his forties. He's nice to the kids in the neighborhood.

There was a ghost named Ham who was the meanest ghost that ever lived. He was so mean that none of the ghosts liked him.

His father was not a good provider for the family. Melvin's father didn't know the meaning of work. He disrespect Melvin's mother and treated the children like dirt.

3 - Characters are described physically and/or psychologically and act in accordance with the description given.

Rusty was a boy just like any other boy except for one thing. He was scared to death of water. While his friends were off swimming on hot summer days, Rusty was at home playing with Dizzy, his pet crow...

...This doll is about four and a half feet tall, I'm not going to tell you how wide she is because she wouldn't like that. She's a little on the heavy side. Her name is Mavis. Mavis is the sort of doll that is - well - I guess you could say weird. But you couldn't say it in front of her. If you did - WOW... Mavis has this problem of doing everything the hard way. Do you know how she got to the North Pole? She saw a cowboy movie once about a guy who didn't have enough money to ride the train so he got underneath the dairy car and rode to the place he was going. That's just what Mavis did, only Mavis calls the dairy car the cow car ...

V. STYLE - A. Title

1 - There is no title.
The story and title do not match.

The Runaway Television
One day I was watcning TV. My favorite clown was telling some jokes. Tne joke he said was, "I'm going to beat you up. Are you going" and tnen he said, "Watch next week for the rest." I hate it when I have to wait until next week. Tnen Mom said to go to bed.

2 - Tne title is very general and tells little about the story.

TV

My Life

3 - Tne title is interesting or clever, builds desire to read the story.

The Magic Cloud

Tne Basketball Tnat Never Missed

Tne Pink Striped Gorilla

Stop Tnat Hairy Thing

Tne Five-Wneeled, King-Size, Avacado Lumminar

Tne Colony of Lines

V. STYLE - B. Sentence Structure 1. Fluency, Variety

1 - Sentences are short or choppy. The same pattern may be repeated. Lacks fluency.

> There was once a house on the hill. There lived a boy and a black umbrella. Every day it would be warm. One day Percy went to town. He played some games. A boy asked him "What is your name?" Percy told him. A man told him there would be a storm. He went to get his umbrella. ...

2 - Sentences read without noticeable breaks, and there is some variety in pattern.

> Mother was in the kitchen. Bill's monkey was in there too, and this monkey was a real mischievous monkey. First he threw down all of the plates, cups, and saucers. Then he turned on the stove and burnt his tail a bit. Mother was so mad she threw him out, but he came back in and spilled milk all over her nice clean floor. ...
>
> ... Every night it seems that the old man gets drunk, but this particular night the guy got really drunk. And him and his wife got into it. I lay awake and saw them fighting. They started shouting at each other. Then his wife picked up a chair and threw it at him. Lucky for him she missed because she threw it pretty hard. And by the look on their faces I could tell they were both mad!"

3 - There is a great variety of sentence patterns, some rather complex. The composition flows freely.

> The forest was quiet in the early spring morning. The flowers that grew in fantastic numbers, colors, and shapes along the path lifted their heads as if to catch the first rays of morning light. Nothing moved, until - a roar thundered through the still forest, and an abominable-looking animal leaped from the bushes. his eyes flashing.

V. STYLE - B. Sentence Structure 2. Use of connectives

1 - "And" is used to create run-on sentences.
One connective, such as "then' or "so" is used extensively and with little intrinsic meaning.

> ... And then after her mother was through cleaning up the yard they went downtown to buy sometning for the party tonight and then when they had got back nome they had to decorate the house for her eight year old girl and her name was Karen and she did not come home until it was time for her party ...

> ... Joe brought me a ladder so I could climb out without kicking the window. So I finally got out. So we both started off to find a place to go. So me and Joe went to Portsmouth, Ohio. ...

2 - The same connective is used repeatedly, but with meaning. Tne transitions are not particularly smooth.

> ... Tney were looking around the store and on one of the shelves was a box. So Jane's mother looked in the box and she saw a pair of red shoes. Jane tried the shoes on. They were just right. So Jane kept the shoes on and went out to play. Tnen Jane saw a school so she went into the school and danced for the children. ...

3 - Connectives are used logically and create a smootn transition.

> ... Saturday I got a flare out of my dad's car. My mother said I could haveone so I got one out of the car. My sister, my cousin Gloria, and I went out in the street and started thumbing cars in the night time. Two cars almost stopped and one did so we ran back to the house because we were just playing. Tnen all of the flare was just about gone. ...

V. STYLE - C. Word Usage 1. Vocabulary

1 - Common, fairly general words are used. The same words may be used repeatedly.

> Once upon a time there was a cat. He had a face like a dog and a body like a cat. He saw a boy. The boy said, "Hi, cat and dog." Then the cat and dog ran out and got hit. It had never seen a car.

2 - Accurate, precise, but common words used.

> It was a hot summer day, and Mother was washing the lunch dishes. All of a sudden the faucet broke! There was water everywhere. Mom got buckets, pots, and pans. She was calling for help. We came in and opened the kitchen door. Water came gushing out. But Mom was on top of it all. It looked really funny! She was just sitting there acting great. It was bout three days till we got the water all up. Mom was furious, her face was burning up, but inside she was laughing.

3 - Vivid, descriptive words are used.

> One very overcast, winterish day I, Mr. Sun, decided to take a visit to Mr. Weather. You see, I was getting rather fatigued. For the last three months I had been trying to radiate my rays through his clouds. Mr. Weather is very stubborn and selfish. I was going to plead with him once more to move them. I was just going to leave when over struts Mr. Weather. He complained about my sunburning his clouds by shining on them so much. I was flabbergasted. ...

V. STYLE - C. Word Usage 2. Figurative Language

1 - There is no figurative language at all.

2 - Common idioms or often-used figures of speech are used.

Men worked day and night trying to catch him.

The mayor said that Wildkingdom was the fastest horse under the sun.

I smacked her and she just stood frozen like a rock.

I ran down the street so fast I laid rubber.

3 - Original figures of speech, appropriate to the situation, are used. New expressions are introduced.

Once upon a time there was this hair. She got so angry she got tangles in herself.

Then she dipped her head to let her hair slide toward her face. It was a curtain around her face, a shimmering curtain with only herslef inside.

One day the rattle snake was slithering along like a lazy S when he saw something.

The TV was so cold that he almost grew icicles on his antennas.

I got out of that house faster than a pneumatic drill through butter.

V. STYLE - C. Word Usage 3. Names

1 - Characters are not named, are referred to by a common noun.

> Once there was a lady who hated her hair. She did not like it at all.
>
> A boy came into the house and saw the girl tied up. He tried to untie her. But when he was untying her the man came into the house and tied him up too. That night the boy and girl got away. ...

2 - At least one character is named, using actual names.

> One day a boy named Tony went down to the basement.
>
> "Mom, Mom," said Tom. "My dog Spot is missing."

3 - Names are created for an imaginary creature, or to match a character. Unusual names are used.

> ... Imagine! All this time I thought it was a five-wheeled, king-size, avocado lumminar, to find out it was actually a seven-winged, hiary-feathered, medium-sized, avocado Schnorkleby!
>
> Bird without feathers - "Nonfeather"
>
> Very happy hair - "Hilarious Hair

V. STYLE - C. Word Usage 4. Consistent use of pronouns, verb tense

1 - Two different pronouns are used to refer to the same antecedent. There is a confusing change of verb tense.

> ... So the television stayed to live with me. Then his master came over to ask me did I see a runaway TV. I had to say yes. He came in and was about to kick her when I stopped him. "Why do you kick her all the time?" I said. Let her make up her mind. ...

> Well, here I am, a dime, in the hand of a little girl. She will probably spend me on a candy bar or some other type of candy. So when the little girl had bought her candy I ended up in a register. Then the man who owned the store said to a little boy who was going out the door, "You have some change coming little boy."...

2 - For the most part, pronoun usage and verb tense are consistent with the meaning of the passage. Some verb inflections may be omitted.

> No one was at home except me when I heard a noise. I wonder what it was and there it went again. Then I opened the door very slowly and walk out on the porch. Then the telephone ring. I jumped fast and then I heard the sound of a car, which frightened me even more. . . .

3 - For the entire story pronoun usage and verb tense are consistent with the meaning of the passage.

> One night last year there was a murder. My mother and I were walking down the street when someone came running down to us and said, "There's been a murder on Chestnut Street. Call the police!" So I ran to a telephone and my mother went to the murder spot. Then I went also to the murder spot. When I got there my mom needed help. She had been a nurse but there were too many people to help. ...

V. STYLE - D. Dialogue

1 - No dialogue is used.
The dialogue is stilted or unnatural.

... And the house said, "Thank you."
I said, "You are welcome."

2 - The dialogue advances the plot, is natural, and is appropriate to the character speaking.

... The king looked and looked and then at last he said, "Why haven't I seen you?"
"Because I was afraid you were looking for me."
"Why did you think that?" said the king.
"You see," replied the hare, "I was once a beautiful queen!"
"Ha, ha, ha. That's the funniest thing I ever heard.
"But it's true. If you'll just kiss me..."

3 - The dialogue advances the plot, is natural, is appropriate to the character speaking, and is particularly clever or effective.

Amanda yelled, "Mother, Help."
Mother came running. "What is it this time?"
"My zipper's stuck", Amada wiggled.
"You need the most help of anybody I know. Mother, help with this. Oh help me with that. That's all I ever hear out of you," she mocked. ...

"Oh, I hate my hair!" said Sue. "I wish it would fall out. It's too much trouble."
"Uh, siad the hair. "How do you think I feel? You don't take care of me. You're always fussing. You never get me pressed or curled. And you think you have trouble?"
"What do you know? You're just hair," she said.
"Yes, but I'm your hair. I should fall out on you, and I will," said the hair.
"No, please don't!" said Sue.
"Too bad. Be cool, little sister. You'll grow some more," said the hair. ...

V. STYLE - Emotional Quality

1 - No emotion is mentioned or indicated.
A single word denotes emotion.

> Then Billy's mother remembered that she told the man to take the TV and repair it. Billy was mad because everyone would be talking about the game.
>
> David was terribly embarrassed when his friends came over.

2 - Emotion and reaction to emotion are shown.

> By the time Gwendalinda got in the duchess's room she was shaking because she was so scared.

3 - Emotion is a basic part of the story, perhaps affecting the plot.
An unusual depth of understanding of emotion is shown. (No example given)

> ... The next day when Jane went to school everybody kept staring at her. All the boys went over and talked with Jane all the day long. The girls got jealous. After school all the girls jumped on her. They poured a big bucket of water on her and everything. She began to cry. She ran away because the water had messed up her hair. Nobody has seen her since. She was ashamed to let anybody see her, all because of her hair.

V. STYLE - F. Unusual Elements

1 - The story is told in direct narrative.

3 - The story employs some literary device which increases its effectiveness. Examples are:

An unexpected element -
... After Robert left the TV packed its clothes and ran away. I was glad he was gone. We never did find him - that's cause we didn't look. ...

"Special punctuation or capitalization for emphasis-
...My mother started a conversation. "Yesterday I saw -" but she didn't get to finish for all of a sudden there was a "SPLAT". Spaghetti started flying all over the kitchen. ...

Repetition of words or phrases -
Once there was a cat named Puff and a dog named Spotty. They were very good friends. They played, ate, and done tricks together.

Then one day a man came by and took the dog. The cat was very sad. She searched and searched until she was going to give up. Then she saw him tied up to a post by a house. She went over and started biting and clawing at the rope until it finally broke.

They went back to where they lived. They played, ate, and done tricks together like they used to. They promised not to let anything separate them again. They stayed together all the time after that.

Unusual point of view -
I am a seven year old curly hair. I live on top of a boy's head. I am very comfortable where I am. ...

Special format or form, such as folk tale or diary -
Once upon a time there lived an old lady. Her name was Mary LU. Mary had nine kids but they were all grown up. One day the market man came. "Give me my money, Mary."

"Oh market man, oh market man, I have no money today."

"Then I will wait," said the market man.

The next day the rent man came. "Give me my money, Mary."

"Oh rent man, oh rent man, I have no money today."

"Then I will wait with the market man." And he did.
...

V. STYLE - F. Unusual Element

Aside to reader -
... Charlie the TV walked down the streets of New York and everywhere he went ladies screamed and fainted. (What would you do if you saw a TV walking down the street?) Finally the police decided it wasn't safe to have Charlie on the streets. ...

Humor, exaggeration, sarcasm
About three hours later about 19 people tried to see Mr. Frisbee at one time to buy this new potion. Why, he was almost attacked in that little office. ...

Once my friend, who is only six and I were walking down the street. We were half way to her house when she wanted an ice-cream cone. I only had a dollar on me. But then she screamed, jumped up and down, and kicked me. I was about to kill the kid. So I had two choices - to get the kid some ice-cream, or to get kicked to death.

APPENDIX F

SAMPLE USED TO CORRELATE INTER-JUDGE RELIABILITY

SAMPLE USED FOR INTER-JUDGE RELIABILITY

Student Number	Paper	Judges A	B	C	Student Number	Paper	Judges A	B	C
8	s	23	27	34	208	v	26	30	26
16	v	21	25	24	216	t	25	23	27
24	t	26	25	26	224	x	18	32	26
32	x	25	28	27	232	s	32	25	29
40	s	24	30	24	240	v	40	30	33
48	v	26	24	23	248	t	27	39	27
56	t	22	26	28	256	x	32	39	36
64	x	30	38	27	264	s	21	28	27
72	s	33	27	25	272	v	32	25	26
80	v	33	38	32	280	t	24	24	25
88	t	23	27	32	288	x	22	25	27
96	x	39	29	36	296	s	37	28	25
104	s	27	27	32	304	v	18	24	25
112	v	19	24	21	312	t	26	27	27
120	t	38	41	29	320	x	41	30	40
128	x	21	29	28	328	s	27	28	34
136	s	20	29	29	336	v	32	30	29
144	v	25	28	25	344	t	29	32	32
152	t	21	25	23	352	x	23	27	29
160	x	22	29	31	360	s	27	28	28
168	s	18	18	18	368	v	26	32	34
176	v	18	22	23	376	t	27	34	28
184	t	18	23	23	1	x	37	29	36
192	x	34	35	32	9	s	21	23	24
200	s	27	24	26	17	v	19	22	25